



**emerson theatre company**



**emerson college 130 beacon street boston**

Luigi Pirandello's

# RULES OF THE GAME

directed by

Peter Frisch

Scenic Design  
by  
Michael Anania

Costume Design  
by  
Mary Thomasine Harkins

Lighting  
by  
Alan Goodwin

Production Stage Manager  
Shannon C. Sullivan

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## ACT I:

The living room of Silia's home, in a large Italian city. Late evening.

## ACT II:

Leone's studio. Late the following morning.

## ACT III:

Leone's house. Very early the following morning.

Time: The "30's".

There will be two ten-minute intermissions.

"Play consists of whatever a body is not obliged to do."

--Mark Twain

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"Rules of the Game" is presented through special arrangement with  
Samuel French.

The current Loft production is Harold Pinter's "The Dumbwaiter", playing  
May 14, 15, & 16.

Incidental music by Jean Philippe Rameau, from Suite  
in A minor.

CAST (In order of appearance)

SILIA GALA.....Carolyn Mall  
GUIDO VENANZI.....Keith Huxley  
LEONE GALA.....George Quenzel  
CLARA.....Hannah Lomden  
MARQUIS MIGLIORITI.....Peter DeRogatis  
FIRST DRUNK.....J.D. Moran  
SECOND DRUNK.....Mark Stewart  
THIRD DRUNK.....Robert J. Dexter  
NEIGHBORS:  
Opera Singer.....Catherine Gilman  
Pregnant Woman.....Josephine Good  
Landlady.....Elke Mackenzie  
"Chaste flower".....Paula Jean Nichols  
Petroni.....Eric Pfeiffer  
FILIPPO.....Joshua Katz  
DR. SPIGA.....William L. Sharp  
BARELLI.....Ron Fink

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AUDIENCE DEVELOPMENT

Emerson Theatre Company needs your support. If you wish to be placed on our mailing list in order to receive information about upcoming performances, please fill out the information below, and give it to one of the ushers.

Name \_\_\_\_\_ Tel # \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_

Zip \_\_\_\_\_ Group Affiliation, if any \_\_\_\_\_

PRODUCTION STAFF

Assistant Director.....Thaddeus J. Reycraft

Additional Dialogue.....Robert J. Dexter  
Josephine Good  
Thaddeus Reycraft

Assistant Stage Manager.....Hal Lewis

Technical Director.....George Holley

Assistant Costume Designer.....Lisa Marascio

Assistant Scene Designers.....Paula Gouras  
Paul Piccuito  
Joel Seidman

Property Master.....Leanne Budreau

Costumer.....Amy A. Holley

Master Carpenter.....Barre Pearson

Master Electrician.....Thomas Townsend

Departmental Electrician.....Alan Goodwin

Sound Design.....Steve Gambino

Sound Operator.....Mary Uricchio

House Management.....Seth Feinstein  
Tobie S. Stein

Graphics.....Thaddeus Reycraft  
Betty Labaugh

Photography.....Thomas R. Bloom

Wardrobe Master.....Peter Shimmin

Costume Construction.....Cathi Schuler,  
Carla Froeberg, Meg Coe, Karen Simms, Jean Lenville,  
Mimi Ryan, Andrea Curtis, Debra A. Jankowski, Beryle  
Fisher, Laura LaFontaine, Hannelore Trautmann, Karen  
DePolito, Lisa Marascio, Kathy Gossman.

Set Construction.....George Camarda,  
David Breen, Ed Seigal, Thad Reycraft, Fred Lein,  
Peter DeRogatis, Gary Jennings, Greg Palmer, Mary  
Uricchio, Joel Seidman, Mark Overton, Joe Cacaci,  
Steve Gambino, Dave Dunn.



PRODUCTION STAFF, ctd.

Costume Run.....Cathi Schuler

Property Preparation.....Karen Quigley,  
Dan Gendler, Madeline Yusna

Lighting Put-In Crew.....Phil Adler,  
Kevin Joseph, Don Carrico, Eric Pfeiffer,  
Peter Wessel, Kevin Perry, Daniel Michener,  
Greg McKittrick, Jeff Lingerfelt, Lauren  
Jaroslow, Paul Peeling.

Lighting Run Crew.....David Socia  
Carl Williams

Paint Crew.....Gary Patric,  
Greg McKittrick, Paula Gouras

Box Office Staff.....Al Migliorini  
Thomas Reid  
Margaret Robinson  
Tobie S. Stein

Property Run.....Harriet Jordan

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Pirandello. . .

Born in Girgenti, Sicily to a comfortable and respected family, Luigi Pirandello remained sympathetic to the Sicilian people, but shed his provincialism easily. After studying at the University of Rome, he went to the University of Bonn, where he took a doctorate in philosophy under strenuously Hegelian teachers who were specialists in dialectical argument. He married a girl chosen by his parents and settled down to freelancing in Rome with the aid of an ample allowance from his father. But difficulties and disillusion became his lot after the early favorable circumstances. He dropped his buoyant liberal faith which had led him to take the side of the hard-pressed peasants of the Palermo countryside when they seized land belonging to the crown. Discovering corruption and hypocrisy in political circles, he abandoned all faith in government, calling it at one time "a league of brigands against men of good will." The Pirandello family lost its fortune when its mines were flooded, and he was forced to take a position in Rome at a normal school for girls. The difficult delivery of a third child unsettled his wife's mind. She became baselessly jealous, caused scandalous scenes, and left him for a time. . . Soon her condition worsened and her persecution of her own daughter became so relentless that the girl made an attempt at suicide. As Pirandello's salary was too meager to enable him to commit his wife to a private sanatorium and his conscience too tender to send her to a public institution, he kept an insane woman in his home for seventeen years.

--Gassner

"There can be no happiness. . . an unfulfilled wish can only cause pain, and its attainment will bring saturation and weariness."  
--Schopenhauer

"We pursue our futile purposes as we blow up a soap-bubble -- as long and large as possible -- knowing perfectly well that someday it will burst."  
--Schopenhauer

#### PHILOSOPHICAL PREMISES AND IMPLICATIONS

Silia, the wife, exhibits all the salient features of the Bergsonian ideal -- full of life, feeling, and impulse, she rejoices and suffers from moment to moment. The past and the future exist only in the present; she exists in a world without order or concepts.

"In reality, there are no separate, solid things, only an endless stream of becoming, in which nothing becomes, and there is nothing that this nothing becomes."  
--Bergson

Leone, the husband, has spent much of his recent life emptying himself of emotion, defending himself against pain and suffering by removing himself from life and the living. He remains outside the game of life, safe in his self-enclosed indifference, his third-person view. And it is from this vantage point that he perceives and manipulates the rules of the game to his advantage. But, we must ask, to what advantage? Is it really desirable to remain aloof from life, eliminating feeling and contact from our short moment on earth? Isn't the "intellectual game" as much an artifice and an evasion as any other game?

It is our omnipresent dilemma: whether to cut ourselves off from consensus reality and spend our waking days evolving consciousness on that proverbial Tibetan mountain, or to return to the earth with its social politics -- content to be enslaved by temporary masks, imprisoned by the ephemera of manifested energy.  
--P. Frisch

"That's right -- I exist. (a pause)  
Shouldn't I?"  
--Leone, Rules of the Game

WILLIAM L. SHARP, DEPARTMENT CHAIRMAN

A.D. SENSENBACH, DIRECTOR OF GRADUATE STUDIES

GUS JOHNSON, ACTING  
LARRY LOONIN, ACTING  
SHIRLEY NEMETZ, ACTING

STEVEN WEINSTEIN, MOVEMENT

MICHAEL ANANIA, SCENIC DESIGN  
ANN LAYMAN CHANCELLOR, COSTUME DESIGN  
MARY HARKINS, COSTUME DESIGN

GEORGE HOLLEY, TECHNICAL DIRECTOR

DEBORAH J. WEINER, PUBLICITY

JOSEPH VAYDA, BOX OFFICE - HOUSE MANAGER

PAMELA WALKER, SECRETARY TO THE DEPARTMENT

# **emerson theatre company**

## **1975-1976**

WHAT THE BUTLER SAW - ORTON	OCT. 16-19, 21-25
LOFT PRODUCTION	OCT. 24-26
THE LADY'S NOT FOR BURNING - FRY	NOV. 13-16, 19-23
LOFT PRODUCTION	DEC. 5-7
BLOOD WEDDING - GARCIA LORCA	MAR. 25-28, 31-APR. 4
LOFT PRODUCTION	TBA
FOURTH MAJOR - TO BE ANNOUNCED	MAY 6-9, 12-16
LOFT PRODUCTION	TBA

Curtain time for all productions is 8:30 p.m.

Please note that there is no smoking in the auditorium.